

An Annotated Edition of the Journals of Mary Morton Allport

Volume I

Joanna Richardson

BA (Hons)

School of English, Journalism and European Languages

Submitted in fulfilment of the requirements for the Degree of

Doctor of Philosophy

University of Tasmania

(July 2006)

Statement of Originality

This thesis contains no material accepted for a degree or diploma by the university or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief, contains no material previously published or written by another person, except where due acknowledgement is made in the text of the thesis.

Signed: JF Richardson

Dated: 7 July 2006

Authority of Access

This thesis is not to be made available for loan or copying for two years following the date this statement was signed. Following that time the thesis may be made available for loan and limited copying in accordance with the Copyright Act of 1968.

Signed: JF Richardson

Dated: 7 July 2006

Abstract

In August 1832 Mary Morton Allport began keeping a journal that lasted six months and detailed the transition from her life in a bush hut in Black Brush to living in Hobart Town. Twenty years later she took up her pen again in November 1852 as her eldest son, Morton, departed for England. She faithfully kept her second journal for him, finishing it in September 1854 just before his return.

Allport, who trained as a miniature painter, has received recognition for her colonial paintings, sketches and portraits during the twentieth century but her journal writing and poems have been largely ignored. This thesis is an annotated critical edition of her two journals. It offers the foundational study of these texts and will provide the basis for future scholarship. My project has been to transcribe the unpublished journals and to provide them with the textual apparatus required for a scholarly annotated edition. While Allport's journals are especially significant for their domestic details, they also provide historical insights into colonial Tasmanian life and the larger world of the British Empire.

In producing this annotated critical edition, my aim has been to create an accessible and informative text. By locating the journals within their social and domestic contexts, I offer a layered approach designed to guide contemporary readers through the complexities of these fascinating colonial texts. I have constructed my methodology on the principles enunciated in the Academy Editions of Australian Literature's *Manual for Editors*. In some instances I have modified these guidelines to suit my project; for example, my explanatory notes are not placed at the bottom of each page but are collated as endnotes in a separate volume.

I am presenting the thesis in two volumes. Volume one introduces Allport's life and works, establishes my editorial practice, and contains the complete transcription of Allport's two journals: the first covering 16 August 1832 to 13 February 1833 (7,500 words) and the second 4 November 1852 to 11 September 1854 (58,000 words). Volume two contains the explanatory notes, a selection of maps and bibliography.

Acknowledgements

Many thanks to:

Lucy Frost my supervisor for guidance, direction, generous support, and taking so much pleasure in reading the journals.

Jenna Mead my co-supervisor for reading drafts and guidance with the overall structure.

Alison Alexander for her willingness to read my thesis at a critical time and for her useful feed back.

Tony Marshall, Senior Librarian, Heritage Collections for his support and for making me feel welcome in the Tasmaniana Collection. Thanks also for granting permission to reproduce images in my thesis.

Marion Jameson, Senior Librarian Allport Library and Museum of Fine Art, for her generosity and willingness to share the Allport Collection.

The Allport Management Committee for granting permission to work on the dairies in the first place.

Gillian Winter for sharing her love of Morton Allport and her first hand knowledge of the Allport descendents and Geoffrey Stilwell.

Alastair Richardson, School of Zoology, University of Tasmania, for answering many questions, and helping to create beautiful maps.

Arthur Clark for sharing his research on colonial caves in Tasmania.

Alex Buchanan, Assistant Curator, Tasmanian Museum and Art Gallery Herbarium, for his help identifying orchids and other botanical references.

My colleges in the School of English: especially Tony Stagg for his friendship and help with difficult research questions, and Andrew Saunders for his friendship.

My current office mate Rosemary Yoeland for helping with French translations and answering difficult pharmaceutical questions; and Ivy Alvirez who previously kept me company.

Jean Richardson for her advice and interest, and for accompanying me on a research trip to Staffordshire. Also for the many hours she spent reading aloud the journals in the Tasmaniana Collection. Also for reading colonial newspapers with me, and declaring she enjoyed it!

Joy Kirby-Tibbits and her mother in law Pixie Jenkins for sharing “Cedar Court” with me and for organising my visit to the room where MMA was schooled.

Harry Andrews for his help in the early stages with the original manuscript and for faithfully taking an interest in my project.

And lastly Jac Charlesworth for her support, attention to detail, and never failing to be there for me.

Table of Contents

Volume I

Chronology	1
Family trees	5
Section 1	
Mary Morton Allport Life	7
Pre-Journal life in Staffordshire, England	10
Works: The Allport Collection	18
The Last Allports and MMA's Journals	22
Catalogue of Images	24
Section 2	
Editorial Practice	32
Structure and Methodology	35
Explanatory Notes	35
Previous Scholarship on MMA	41
Section 3	
Description of the texts	46
Introduction to the First Journal	51
Moving to Hobart	57
The Second Journal	69
Transcriptions of the First and Second Journals	
Journal 1832	76
Journal 1852	98
Journal 1853	111
Journal 1854	202

Chronology

15 October 1800 Joseph Allport born in Aldridge, Staffordshire, to William Allport (1752-1839) and Hannah Allport née Curzon (1759-1842).

17 May 1806 Mary Morton Chapman born in Birmingham, England, to William Chapman and Anne Floyd, née Evett.

c. 1816 Mary attends school at “Cedar Court”, Aldridge, run by Hannah Curzon Allport.

1818 Mary’s first dated sketch, a pen-and-ink depiction of St Mary’s Church, Aldridge.

20 December 1826 Mary married Joseph Allport at St Mary’s Church, Aldridge.

1829? William Allport born and dies.

4 December 1830 Morton Allport born in Staffordshire.

11 May 1831 Morton christened in St Mary’s Church, Aldridge.

July 1831 Mary, Joseph and Morton Allport set sail for Van Diemen’s Land on the *Platina*.

December 1831 The Allports arrive in Hobart and obtain land at Black Brush in the Broadmarsh district.

20 July 1832 Mary places a notice in the *Hobart Town Courier* advertising her skills as a miniature painter.

16 August 1832 The first journal begins.

1 September 1832 Partnership known as “the firm” at Black Brush dissolves and Joseph resumes practising law, accepting a partnership with G. W. Cartwright.

4 October 1832 Allports move into Hobart Town and rent Mrs Laughton’s furnished rooms in Macquarie Street.

26 December 1832 Mary Louise Allport (Minnie) born.

15 January 1833 Minnie christened.

13 February 1833 First journal concludes. Shortly before the Allports move to a cottage in upper Liverpool Street, named “Fairy Knowe.”

March 1834 The Allports’ purchase of “Fairy Knowe” is finalised.

23 February 1837 Curzon Allport born.

23 March 1837 Curzon christened.

August 1839 The Allport family move to “Aldridge Lodge” in South Hobart.

28 December 1843 Francis Evett Allport (Evett) born.

3 February 1844 Mary’s “Comet of March 1843 Seen from Aldridge Lodge, V. D. Land”, is reproduced in the *Illustrated London News*.

23 May 1844 Evett christened.

1845 Mary’s “From the Falls, New Norfolk” and the large watercolour “*Telopea punctata*, from the Mountain Pass above Barrett’s Mill” shown in the Hobart Town Exhibition.

16 August 1845 Gordon Allport born.

10 September 1845 Gordon christened.

1846 Mary's work shown at the Hobart Town Exhibition.

28 June 1850 Dudley Ferneyhough Allport born.

17 July 1850 Dudley aged 3 weeks, dies.

10 November 1850 Gordon aged 6, dies.

4 November 1852 Morton leaves for England on the *Panama* and Mary begins her second journal.

15 October 1853 Minnie marries Lieutenant James Reid (b.1826) of the Bengal Staff Corps in St George's Church, Hobart Town.

12 July 1854 Minnie and James Reid leave for Calcutta, India.

11 September 1854 Mary concludes her second journal.

1855 Mary's work, a chess table with sixty-four painted panels, depicting native flowers of Tasmania, is displayed in the Universal Exhibition in Paris.

1856 Morton marries Elizabeth Ritchie (1835-1925) in Morven, Tasmania.

1857 Mary is one of the foundation members of the Tasmania Archery Club and serves on its committee of management.

1858 Mary's work is included in the Hobart Town Art Treasures Exhibition.

1862-63 Mary's work is included in the Hobart Town Art Treasures Exhibitions.

29 March 1864 Curzon Allport marries Annie Huston (b.1844) in St Mathews, New Norfolk.

1866-7 Mary receives a bronze medal for her jams at the Intercolonial Exhibition held in Melbourne.

28 July 1871 Minnie aged 39, dies at sea on the way from Pont de Galle to Melbourne on board RMSS *Geelong*.

5 August 1871 James Reid and two children arrive in Hobart.

1873 Mary's last dated work, "Elboden Street."

1874 Mary is still painting occasional works for charity and selling them at the Girls' Industrial Bazaar in Hobart Town.

30 October 1877 Joseph Allport aged 77, dies at "Aldridge Lodge," Hobart Town.

1877-79 Mary is an examiner in needlework for the Hobart Town Proprietary Ladies College and also in 1879 an examiner for drawing.

10 September 1878 Morton Allport aged 47 dies in Hobart.

10 June 1895 Mary aged 88, dies at "Aldridge Lodge," Hobart Town and is buried in the family vault at Queenborough Cemetery.